

HEART OF THE FATHERS

FOR WIND SYMPHONY

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Anderson, Stephen Reg, Heart of the Fathers, for Wind Symphony. Master of Music (Composition) May 2000. Essay 40 pp., bibliography, 27 titles. Score, 85 pp.

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The piece is organized in seven movements. Each movement represents a different portion of history leading to the western migration of my ancestors. The programmatic music contains a variety of symbols depicting the experiences of the pioneers.

In the paper, each chapter addresses an individual movement. For each movement, the following information is provided: the historical events that inspired the piece, the musical symbols that characterize the program, and an analysis of the function of the music.

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INTRODUCTION

Heart of the Fathers is a programmatic, seven movement work for wind symphony depicting my ancestors and their role as part of the history of The Church of Jesus Christ of Latter-day Saints. The movements represent their spiritual experiences, labors, times of joy, persecution, migration, and finally their arrival and success in their new homeland.

The purpose for composing a large work characterizing my progenitors and the early Mormon pioneers is not to persuade others towards any religious or spiritual bias. Rather, my goal is to communicate my inner thoughts and feelings. This composition pays homage to a people known by most of the world only for their “peculiar beliefs.” Most are unacquainted with their faith, sacrifices, and devotion to God. It is intriguing to me that such a large and diverse body of people was willing to abandon homes, possessions, and family to traverse oceans and wilderness. They faced starvation and illness after being driven by mobs, and they found themselves in subjection to fierce elements merely because they felt in their hearts that God had restored His gospel to earth. The concept of the piece is no different than that of many composers throughout history who created masses, requiems, cantatas, settings of chorales, and other works that convey their beliefs concerning deity and man’s purpose related to spiritual matters.

The title of the piece, *Heart of the Fathers*, comes from the book of Malachi in the Bible. In chapter four, Malachi prophesies events that will precede the second coming of the Lord. In verses five and six, he writes:

Behold, I will send you Elijah the prophet before the coming of the great and dreadful day of the Lord: And he shall turn the heart of the fathers to the children and the heart of the children to their fathers. (Malachi 4:5-6)

Reflecting five generations of family history, my heart is turned to my great, great grandfather, David Patterson Anderson, and his father, John Anderson. I write of their lives, trials, sacrifices, hard work, courage, and perseverance.

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In the paper, each chapter addresses an individual movement. For each movement, the following information is provided: the historical events that inspired the piece, the musical symbols that characterize the program, and an analysis of the function of the music.

The structure of the piece was inspired by J.S. Bach's cantata, *Wachet auf, ruft uns die Stimme*, BWV 140 and Igor Stravinsky's *Rite of Spring*. The cantata's influence manifests itself in the spiritual symbols found in the music and the programmatic depiction of spiritual events. The absence of pauses between movements in the *Rite of Spring* suits the programmatic quality in *Heart of the Fathers*. The music continues uninterrupted between *They Felt in Their Hearts* and *Arise and Build*, but it does allow for a pause before the third movement. The lack of a definite break between the third and fourth movements and between the sixth and seventh movements enhances the theatrical element. At the conclusion of the fourth movement, the break actually depicts a moment of silence as the church members or Saints reflect on the loss of their loved ones.

The portrayal of the Mormon pioneers, including my ancestors, has an inherent American theme: a people migrating to a new land in search of religious freedom and the pursuit of happiness. The largely diatonic and tonal harmonic language of this composition complies with this subject well. For this reason, the musical language of the piece was chosen after finding similar traits found in wind symphony music. The wind symphony's ability to effectively play sustained chorales, linear counterpoint, punctuated passages, and a wide range of dynamics displays its versatility as an ensemble. In addition, the apparent gravitation toward a more tonal and diatonic harmonic language in twentieth century band music also corresponds to the musical language of *Heart of the Fathers*.

CHAPTER 1

THEY FELT IN THEIR HEARTS

The early nineteenth century produced a great number of religious revivalists in Europe and North and South America. Both the Protestant and Catholic communities thrived and expanded throughout western and non-western cultures in an apparent race to convert the world to various theologies. The result was the formation of several religious sects, each centered on Jesus Christ, yet varied in their beliefs of the nature of God, interpretations of the scriptures, and their administration of ordinances.

Under such conditions, it is difficult to understand why thousands of Europeans and North Eastern Americans abandoned their homes and traveled great distances to unite and colonize with a people they had never met. In their homeland, they could have attended any of the local denominations with little sacrifice, kept their families in tact, and still maintained their possessions. Rather, their letters and diaries record their feelings that God had communicated to them through the Holy Ghost that the true gospel had been restored to the earth. Many converts described personal experiences stating that they were overcome by great peace and joy as they heard the gospel message. With this understanding, whatever personal sacrifice and hardships they faced seemed to diminish due to their desire to fulfill God's will.

One of these individuals, John Anderson of Leith, Scotland, (my great, great, great, grandfather) related his first experience with the Mormon church to his daughter, Mrs. David Smellie. According to her records, her family attended the United Presbyterian

Church and later the Separatist church. However, her father eventually asserted that the teachings of those churches were inconsistent with those of the Bible. Mrs. Smellie concluded, "My father put those views before the Separatist brethren, who, after due consideration, requested him either to give up his ideas or leave the sect. He therefore left, but my mother remained with them" (Smellie, 84).

In October 1840, Uncle John Grieve visited the family and invited John Anderson to hear a celebrated clergyman in Edinburgh. As they began to walk two miles to town, John Anderson had an unusual experience. Mrs. Smellie wrote:

Suddenly my father felt that he could not proceed any farther. Uncle John insisted upon his going, but all in vain. Father...felt that he must go back. He walked towards Leith until he reached the street which led to his home, called Kirkgate. Then something prompted him to take the street to the right...where the Mason's hall was situated. At this "pind" stood an old, fresh-complexioned man, dressed in home-spun clothes. He bade my father "Good evening," and inquired if he was aware that the new sect called Latter-day Saints were to hold a meeting in the Mason's hall that evening. Father replied that he was not, whereupon the old man invited him to attend, and led the way into the hall, where he put father into a good seat. My father turned around to thank him for his courtesy, but he was gone, and he never saw him again...

The speakers were Orson Pratt and George D. Watt. They preached the first principles of the Gospel, and claimed that the Lord had again spoken from the heavens and restored the everlasting Gospel in its fullness (Smellie, 85-6).

John Anderson was the first of my ancestors to join the Church of Jesus Christ of Latter-day Saints. For many years he desired to move from Scotland to Salt Lake City to join other members of the church, however, his wife wished to maintain her membership in the Separatist faith. In 1856, he sent his seventeen-year-old son, David Patterson, to

America with some seven hundred other European converts of the church. In 1863, after many years of pleading with his wife, John took his youngest son and left behind his wife and four daughters (two were already married and the other two still resided at home). John later expressed his great grief and longing for his family. Eventually, John's wife and children were reunited with him in the Salt Lake Valley.

The emotion that the early Saints described is the premise of this movement. The piece opens with three entrances of soft, high tones each followed by tutti figures that rapidly rise into punctuated chords. These figures represent the way God often communicates to man as depicted in 1 Kings chapter nineteen where the prophet Elijah went into the mountain to speak to the Lord. Verse eleven records:

And behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earthquake: and after the earthquake a fire; but the Lord was not in the fire: and after the fire a still small voice (1 Kings 19:11).

Once the strong wind, the earthquake, and the fire had passed, the Lord communicated to Elijah simply in the form of a soft voice. These soft sustained tones depict the subtlety of the small voice that is often inaudible except to those who seek it. The rising tutti figures depict the Holy Ghost's ability to fill the breast of the listener.

The harmonic language that dominates the movement is quintal. Perfect fifths represent the perfection of the Holy Ghost. The material is either comprised of two super-imposed perfect fifth chords or the larger tutti chords based mostly on perfect fifths. The quintal harmonies, with their diatonic quality, seem to depict the subject of deity better than clusters or more stark chords. The perpetual planing to unexpected

points symbolizes the Spirit's ability to have its influence felt throughout the earth and heavens. The stacked fifths in various combinations allow for great planing opportunity and multiple levels of intensity. For example, two super-imposed fifths separated by a semitone, as in the chord in measure fourteen (C,G,A^b,E^b), create a warm sonority with any type of planing motion. The stark fifths separated by a major third, tritone, and some overlapping intervals create intensity, contrast, instability, and climax. This is exemplified in the climax of the movement which combines a sequence of chords separated by a half step, fifth, whole step, and by major thirds (mm. 27-28). The brief rise in intensity, due to the variety of intervallic relationships among the chords, becomes an important contrast to the mild chords that precede and succeed them. Although the final chords return to the warmer sonorities, they remain consistent with the wandering spirit theme and do not return to any original tonal center. The root movement changes from B, G, B^b, and returns again to B; however, each time a different chord is created from the stacked fifths to obscure the tonality (mm. 30-39).

The rising contrapuntal lines at the opening of the piece initiate a figure that is found in several portions throughout the remaining movements. In most cases, these contrapuntal lines function as preparations for large cadences. Their harmony grows out of the tutti contrapuntal lines that meander until they form a chord. Most of them are modal, and each instrument begins on a different note of the mode. Consequently, the pan-diatonic harmony created from the counterpoint remains strictly based on a mode. For example, the first formation can be thought of as a G^b Lydian cadencing to a B^b quintal chord (mm. 3-4). The second entrance is derived from the G Lydian scale and the final figure employs the A lydian mode (mm. 6-10). Their pan-diatonic quality blends

well with the quintal harmonies and is consistent with the diatonic nature of the entire piece.

CHAPTER 2

ARISE AND BUILD

The second movement opens with hammering on wood, anvil, and the melodic saw. The listener is startled by the chiseling of brass hammers on break drums and the scratching of a suspended cymbal with a triangle beater. These atypical percussive sounds create the imagery needed for the program of this movement which takes the audience to the building of the early nineteenth-century cities of Nauvoo, Illinois, Kirtland, Ohio, and Independence, Missouri.

As new immigrants arrived at Mormon settlements, they usually were provided with property or requested to organize new communities. They were immediately put to work either building their private homes and community buildings, or helping with construction of the temples. From 1831 to 1839, the Saints lived in Ohio, and Missouri. In the spring of 1839, after expulsion from their homes by mobs and government militia, they settled in the swamp infested Nauvoo. Due to the rapidity of the forced exile in Missouri and Ohio, church members left behind property, businesses, crops, and many of their valuables. With each relocation, they were faced with the great dilemma of finding the means to rebuild.

Given these conditions, the construction of the temples stands out as one of the most remarkable features of the Mormon communities. The church's first two temples were erected in Kirtland and Nauvoo. Rather than building the sacred structures out of the same log or brick used in their homes, they gathered and made the finest materials

available. The men either worked in stone quarries cutting and shaping the stones, hauling rocks, or at the construction site while the women “were all the time knitting, spinning and sewing” (C.E.S. 1989, 163). They made clothing for the workmen and curtains and carpet for the interior of the temple. Once the exterior plastering began, the women sacrificed their fine crystal glasses and china to be crushed and “mixed with the stucco to make the walls glisten” (C.E.S. 1989, 164). By the time of its completion, the total cost of the Nauvoo temple exceeded one million dollars.

Perhaps the greatest indication of the Saints’ sincerity towards their temples lies not in materials, cost, or labor, but in their willingness to complete the structure knowing that they would have to abandon it. While their time in Nauvoo proved prosperous, it was brief. By 1845, great persecution arose, and in February 1846, church members began their exodus to find peace in the Rocky Mountains. At this time, the temple still had not been fully completed. Church leaders assigned Orson Hyde to stay behind and oversee its completion knowing that they would not be able to utilize the edifice. On April 30, Orson Hyde dedicated the temple two months after the exile of over two thousand members. On November 9, the interior of the temple was destroyed by an arsonist.

Labors on the temples are an important part of my family history. David Patterson Anderson helped with the construction of the Salt Lake City Temple, one of the great landmarks associated with the Latter-day Saint Church.

The music of the second movement represents the construction of the temples. The sound of hammering on wood, brake drums, and melodic saw represents the natural sonorities and cross rhythms that result from each workman tapping out his own steady rhythm at different tempos.

The music of *Arise and Build* comprises two layers, background and foreground. The background is performed by the percussion and timpani whose music is neither metered nor conducted. Several figures placed within repeat signs continue freely throughout much of the movement while the remaining ensemble is conducted in strict time (mm. 40-41). The percussionists' improvisational role results in aleatoric counterpoint between the percussion and the rest of the wind symphony. The counterpoint between parts, therefore, is coincidental, like that of a construction site.

The foreground music begins with a duet between the first trumpet and first horn, each performing a different hymn in B^b major. The trumpet melody is derived from William W. Phelps' hymn, *The Spirit of God*, composed for the dedication of the Kirtland temple and sung later for the dedications of the Nauvoo and Salt Lake City temples. The second melody, *Come, Come Ye Saints*, was sung by pioneers as they crossed the plains to the Rocky Mountains. This hymn is featured in *And Should We Die* and discussed in the sixth chapter. In the second movement, this hymn adds contrapuntal interest, and the juxtaposition of the two melodies foreshadows the music of the seventh movement. The first line of text remains consistent with the work theme of *Arise and Build*: "Come, come ye Saints, no toil nor labor fear" (mm. 43).

The texture of the opening of this movement yields a two-voice contrapuntal passage derived from overlapping melodies that are accompanied by aleatoric counterpoint in the percussion (mm. 43-46). At brief moments the brass reharmonises the hymns with stacked fifth chords reminiscent of those in the Holy Ghost theme (mm. 55-65). The trumpet and horn duet concludes with the entrance of swirling flute figures that allude to the women's spinning wheels and their contributions for the temples. This figurational material returns frequently throughout *Heart of the Fathers*.

After the hymn duet concludes, the tempo doubles and metered notation is employed in the percussion. With the key change to F#, the two-part counterpoint now spreads to most of the winds. This material foreshadows the music from the triumphant finale of the seventh movement. Each melody, set in octaves, is accompanied by three-part counterpoint in the percussion (mm. 67-92). The hammering on wood now emphasizes the quarter-note pulse, and the break drum articulates a steady syncopated pattern. The snare drum's sixteenth- and eighth-note figures provide the rhythmic intensity.

Arise and Build concludes with the octave lines colliding into the Holy Ghost theme, after which the trumpet and horn duet “sing” their final phrases as the hammering on wood and brake drums fade away.

CHAPTER 3

A TIME TO DANCE

The theme for the third movement portrays the jovial side of the pioneers' lives. The title, drawn from the frequently quoted third chapter of Ecclesiastes, teaches that every aspect of life has its proper place. The first four verses proclaim:

To every thing there is a season, and a time to every purpose under the heaven: A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; A time to kill, and a time to heal; a time to break down, and a time to build up; A time to weep, and a time to laugh; a time to mourn, and a time to dance (Ecclesiastes 3:1-4).

The saints did enjoy times of laughter and times to dance. Their leisure activities included brass bands, ball games, wrestling, stick pulls, theater, fiddling, folk music, and dancing. The church's second leader, Brigham Young, spoke of the importance of recreation, saying:

If you wish to dance, dance; and you are just as much prepared for a prayer meeting after dancing as ever you were, if you are Saints...I want it distinctly understood, that fiddling and dancing are no part of our worship. The question may be asked, What are they for, then? I answer, that my body may keep pace with my mind. My mind labors like a man logging, all the time; and this is the reason why I am fond of these pastimes-they give me a privilege to throw everything off, and shake myself, that my body may exercise, and my mind rest. What for? To get strength, and be renewed and quickened, and enlivened, and animated, so that my mind may not wear out...If you want to dance, run a foot race,...or play at ball, do it, and exercise your bodies, and let your minds rest (L.D.S. 1997, 188-189).

As found in traditional dance music, the most important aspect of this movement is rhythm, but, unlike traditional dance music, the pulse is obscured by a variety of techniques. The most simple of these techniques is the frequent meter changes that extend or shorten phrases. Because portions of the movement resemble traditional characteristics of dance music, the rhythmic surprise generated from these irregular phrase lengths helps to create music that is not a mere replica of American folk music. The irregular phrase lengths, innovative harmonies, and rhythmic irregularities form a stark contrast to those measures that resemble traditional dance music.

The dominating rhythmic figure of the third movement is the triplet. The rhythm asserts itself from the opening melody (m. 108) and extends to the tutti figures where the ensemble's various rhythms synchronize on the triplet pulse (mm. 139-144). The triplets are not without opposition. Another important rhythmic aspect develops as two or more pulses are juxtaposed against each other. In measure 106, the low brass and piano enter with symmetrical, three-beat figures. With no other rhythms present, the symmetrical sustained sonorities prepare the listener for slower music. However, the quicker triplets occur unexpectedly, and the culmination of the two obscures the real pulse. The addition of eighth-note fragments (m. 115) and sixteenth notes (m. 131) increase the unsettled quality of the music. Because of this unsettled interplay between rhythmic figures, the rhythmic unity of all the winds and brass comes as a great relief to the listener (mm. 139-144) and leads into the next section of music which utilizes a third rhythmic technique.

At this point, the music is organized in rhythmic units. Rhythmic contrast comes not from the overlapping of groups, but the succession of them. For example, in measures 145-147, one bar of triplet lines, somewhat reminiscent of the original melody,

precedes two bars of triplets that omit the middle note. The skipping figure precedes two more bars of legato eighth notes that are again interrupted by the low triplets (mm. 148-150). Thus, the manipulation of rhythmic units becomes the driving force of the music.

The final rhythmic idea is found in the two metric modulations (mm. 158, 165). The modulation from a quarter-note at one-hundred sixteen to a dotted-quarter-note at the same tempo speeds up the pulse and raises the intensity level. Likewise, the brief return to the quarter-note pulse coupled with the longer dotted-quarter-note bass drone slows the pulse (mm. 165). The return of the dotted-quarter-note modulation raises the music to the highest level of tension and prepares the climax towards the end of the movement (m. 179).

The initial harmonies found in the first and second movements recur in *A Time to Dance*. The perfect fifths that earlier represented the Holy Ghost now serve in the low register as a drone. Furthermore, these drones are characteristic of the Scottish-American bagpipe music that my Scottish ancestors probably enjoyed. In addition, the tonal quality of the folk-like melody coincides with tonal characteristics of the hymn melodies from the same era.

Although the melody initially is tonal, the ninth, sixth, and sharp four are gradually added until the melody finally moves outside of the mode. The harmony also begins tonally, reflecting the character of nineteenth-century folk music, but then expands with unexpected chords and cadences that arrive at unpredictable points (mm. 106-121). In measures 111-114, after the first tonal melodic statement, the second statement of the melody arrives on the sixth, seventh, fourth, and ninth scale degrees. Thus, the melody already begins to sound less traditional and more modal. The third statement starts by emphasizing the ninths and sixths, but quickly moves outside the mode altogether and

cadences on an F (mm. 116-121). In measure 122, a new tonal center based on E is established. The mostly quintal chords are free to harmonize the melody, moving completely outside of the mode. For example, the root movement (A, C, E^b, E, A^b) and (E, A, B^b, G^b, F) is a totally nonfunctional progression (mm. 118-121). This type of interplay between tonal and unrelated key structures perpetuates throughout the movement and provides an effective bridge between the traditional and modern sonorities.

The melody in the next portion of the music functions in the C Lydian mode. This time, however, it is set in two-part counterpoint which mostly emphasize active tones on strong beats (mm. 145-156). This modality continues with a brief statement first in E^b Lydian (mm. 157-158) and then in D Lydian (mm. 166-171). While in the D Lydian mode, once again the melody gradually includes more notes outside of the mode to prepare for the piece's greatest point of harmonic obscurity thus far. For the first time, atonal clusters are formed by each instrument outlining four-note diminished patterns from the low to higher registers.

A final important harmonic technique employs four to five-note diatonic clusters. These percussive chords occur at the metric modulations where they serve to provide relief from the melodic statements and function as a bridge between modal points (mm. 159-164). The wandering and aimless harmonic implications increase tension before the final strong cadence to A^b major (m. 198). After these random clusters are sounded, one hears the purity of the A^b triad which signifies the end of the dance.

At measure 198, the dance has concluded. The purpose of the remaining music is purely symbolic and preparatory to events that will occur in the fourth movement. The

chimes heard in the tubular bells signify the end of the evening and presumably the Saints return for a peaceful night's sleep. The quintal chord statement of the brass brings back the Holy Ghost theme from the first movement and reassures the faithful that the influence of the Spirit is still with them. The sound of temple blocks depicts the horses heard in the distance and foreshadows the coming affliction while the gun shot, tam-tam, suspended cymbal, and timpani signify the abrupt intrusion of the Saints oppressors.

CHAPTER 4

BLIND OPPRESSORS

There were several factors that contributed to tense relations between the Mormons and the old settlers in Missouri, Ohio, and Illinois. First, the old settlers or Missourians were naturally suspicious of the large and consistent influx of Mormon immigrants who were buying land and expanding the Latter-day Saint community. Cultural differences put a wedge between the two groups. Many of the Missourians were rough mountain men who had come to “the edge of the United States to find freedom from societal restraints” (C.E.S 1989, 130). Most were uneducated and enjoyed gambling, cock-fighting, and drunkenness. The church members mostly socialized amongst themselves, they were not drinkers, they participated in family activities, and they came from the northeastern states and Great Britain.

Second, the issue of slavery played one of the largest factors in the old settlers’ dislike of the church. In 1820, Missouri became a part of the United States as a slave state. Church members disapproved of slavery and many of the members from the north were active abolitionists. The Missourians despised abolitionism and feared that the huge influx of church members would eventually sway political control.

Third, religious leaders of local Christian sects were not elated about the growing numbers of Mormons in their midst. The Reverend Finis Ewing of a local protestant church confirmed the fact by saying “The Mormons are the common enemies of mankind and ought to be destroyed” (C.E.S. 1989, 131). This sort of “Christian brotherly love” did little to sooth tensions.

Fourth, economic competition provoked jealousy and caused some of the old timers to move away. As the saints prospered in many areas, local merchants began to loose business because members usually marketed amongst themselves.

Finally, the most damaging to the church's reputation among the old settlers were the few dissenters of the church who had once been members and later sought vengeance against it. They were relatively few, but raised loud voices in local papers and political meetings.

On October 30, 1838, between 200 and 250 Missourians rode into the small community of Haun's Mill, Missouri with the intention of fulfilling State Governor Lilburn W. Boggs "Extermination Order." Three days earlier the governor heard rumors of a Mormon insurrection. Relying solely on these reports he wrote: "The Mormons must be treated as enemies and must be exterminated or driven from the state" (C.E.S. 1989, 201). The militia's arrival was a complete surprise to the peaceful community of thirty to forty families. The women and children fled into the woods, while a few men sought to defend their families from inside the blacksmith's shop. Amanda Smith, who was able to grab two of her daughters and scurry across the millpond, stated: "Though we were women with tender children, in flight for our lives, the demons poured volley after volley to kill us" (C.E.S. 1989, 203). After the attack, eighteen persons were found dead and thirteen were wounded.

Perhaps two of the most disturbing deaths were those of Thomas McBride and Sardius Smith. "The seventy-eight-year-old Mr. McBride surrendered his musket to militant Jacob Rogers, who shot him, then hacked his body with a corn knife" (Ludlow 1992, 577). After the Missourians entered the blacksmith shop, "William Reynolds discovered ten-year-old Sardius Smith hiding under the bellows and blew the top of the

child's head off' (Ludlow 1992, 577). *Blind Oppressors* is dedicated to the memory of Sardius Smith.

Church members in other counties decided to defend themselves in order to retain their lands. This escalated the tensions. On October 31, 1838 militia groups attacked other settlements. "They unroofed...houses and nearly whipped to death several men..."

Church member Parly P. Pratt wrote:

When night again closed upon us the cottonwood bottom had much the appearance of a camp meeting. Hundreds of people were seen in every direction, some in tents and some in the open air around their fires, while the rain descended in torrents. Husbands were inquiring for their wives, wives for their husbands; parents for children, and children for parents...The scene was indescribable, and, I am sure, would have melted the hearts of any people on the earth, except our blind oppressors (C.E.S. 1989, 137).

This movement depicts the forced exodus. *Blind Oppressors* is a unique movement for a number of reasons. Formal structures, harmonic language, and organization are most radical, thereby deviating from the compositional style of the other movements. Because of these characteristics, the fourth movement, located at the very center of the entire piece, is the pinnacle in the form of *Heart of the Fathers*. The tonality of the preceding movements gradually becomes more obscure leading up to *Blind Oppressors*, and gradually becomes less obscure in the final movements.

The first atypical aspect of the fourth movement is found in its form. With the absence of themes or melodies, the shape must evolve from other materials. The character of this music is additive. Short figures are perpetually repeated, while new figures enter with staggered entrances until intensity increases. Once a climax has been achieved, the process begins again with a variety of new figures. This pattern continues throughout the

entire movement (excluding only the return to metered notation) (m. 249) creating a very sectional formal structure. The result is a chain of sound blocks that are sewn together by cadences. Cadential points between sound masses are clarified by extreme changes in dynamics, range, instrumentation, and harmony.

The atonal harmonic language is another atypical feature of the fourth movement. Most of the repeated figures revolve around four- or five-note chromatic clusters (m. 208) while a few of the lines skip randomly around portions of the twelve-note scale (mm. 223-230). The overall harmonic organization, however, is linked to the cadences formed between sound blocks. Although the patterns include a variety of notes, they stem from one central pitch area. For example, the opening figures revolve around an F cluster while the timpani plays a tremolo on an F (m. 208). The baritone saxophone adds an A cluster one octave higher, tenor and alto saxophones overlap with chromatic notes based on D , the bass clarinet extends an E pitch group, and the English Horn adds an F# cluster (mm. 209-211). This additive action increases tension but it does not change the overall F pitch center. When the period of tension exhausts itself, instruments are removed, the dynamic level subsides, and the tonal center suddenly shifts to D (m. 214). This is the first cadence. Tonal centers later rest on G (mm. 223-235) and finally on A (mm. 244-248). This final pitch center, A, is avoided initially (mm. 236-243). At this moment the low brass play glissandos, not allowing the listener to grasp the new center. The flutes, piano, and percussion punctuate B and C, but the notes do not represent a home key. This obscurity continues until the tuba announces the low A as home base (m. 244) The moment before the tuba clarifies the pitch center represents the shocked state of the victims who were not yet sure what had happened to them. The intense driving blasts of sound in the preceding music depict the unexpected violence wrought upon them by their

oppressors while the sudden soft dynamic shift represents a brief moment of cease fire. The low brass that play glissandos echo the whimperings of the Saints while the trumpets in staccato triplets cackle the laughter of the victorious militia men. Altogether then, this moment of harmonic obscurity plays an important theatrical role just before the final blows are rendered.

The final technique unique to *Blind Oppressors* is found in its improvisatory organization. Although open form portions exist briefly in the second and sixth movements, only the fourth movement refrains almost exclusively from using metered notation.

While the improvisational nature of this section is unique to *Heart of the Fathers*, it models itself after the large body of unmetered twentieth-century works. Several of Witold Lutoslawski's works feature aleatoric counterpoint. Short figures placed within repeat signs are played until the next conducted cue. Similar score organization exists in pieces by Krzysztof Penderecki and Thea Musgrave. Penderecki's violin concerto, *Capriccio*, exhibits a more graphic notation than that of Lutoslawski's. Long sustained sections and approximate rhythms align themselves proportionally with conductor cues. The proportional orchestral parts subject themselves to the conductor cues which sometimes follow the solo violin's lead. Unmetered portions of Lutoslawski's, *Chain 2*, for solo violin and orchestra work similarly. In most cases, the solo violin guides the conducted cues which controls the duration of the orchestral accompaniment.

While the proportional notation and repeated patterns are prominent in the fourth movement, the absence of a soloist to guide the duration between cues necessitates an alternate form of conducting. Thea Musgrave's *Night Music* provides the most specific model because the conducting cues are laid out in seconds rather than presented

proportionally. Additionally, the type of figures within the repeats in Musgrave's piece most closely resemble those of the fourth movement. Finally, an engraved excerpt in Kent Kennan's, *The Technique of Orchestration*, offered the most suitable model given the limitations of the software used to notate *Hearts of the Fathers*. Conducting cues in *Blind Oppressors* approximate the duration of repetitions in seconds, however, the conductor beats a four pattern to avoid the confusion that would be created from constant downbeats.

The movement concludes with the whimpering figure in the trombones answered by three entrances of the Holy Ghost theme in the remaining brass to comfort the Saints in their affliction (mm. 249-261). The twenty seconds of silence at the conclusion enhance the dramatic effect of the sorrowful scene.

CHAPTER 5

THE EXODUS

By February 1846, church members began a massive exodus toward the Rocky Mountains that would continue in a stream of nearly seventy thousand immigrants over the course of the next twenty-three years. The first parties hoped to arrive at their new home in time to plant crops for subsequent travelers; however, “sudden melting snows, almost constant rain, swollen creeks, interminable mud, and violent wind retarded progress” (C.E.S. 1989, 312). Brigham Young kept a sense of humor and stated that once they “had passed through only one mud hole that day which was about six miles in length” (C.E.S. 1989, 312). It soon became apparent that the Saints would not arrive at their new mountain home that year, and they began to establish temporary quarters at various locations across Iowa to prepare for the upcoming winter. Further delays were caused by the Mexican-American War. The Saints had petitioned the United States government at various times to assist them in retaining their lands in Missouri and Ohio, however, the requests were never granted. While the Saints were establishing temporary settlements across Iowa, U.S. President James K. Polk sent Captain James Allen to recruit Mormon men to help fight the war. Church leaders viewed this as an opportunity to show their loyalty as American citizens and as a way to dispel some of the false notions people harbored against them. By July 20, five hundred men enlisted with the promise that their families would be protected and cared for until the soldiers met them in their western settlement. That winter nearly twelve thousand church members camped at

various stations across Iowa.

On April 16, 1847, the pioneers began their trek across Nebraska and Wyoming, following the Oregon Trail. Although hardships abounded, their travel was less arduous than that of the previous year. On July 24, 1847, the majority of the pioneers first gazed on what is now known as the Salt Lake Valley. After several minutes of viewing the valley, Brigham Young declared “It is enough. This is the right place. Drive on” (C.E.S. 1989, 333).

The music of the fifth movement can be placed into two categories. The first category represents the storms that relentlessly combated the pioneers as they traveled west, and contains the sonorities which are harsh and obtrusive. The second category contains the music of hope heard through the hymn, *Hope of Israel* (L.D.S. 1985, 259). The fifth movement is a musical drama that depicts the battle between these two opposing forces.

Several musical symbols and gestures help to comprise the storm music. First, *The Exodus* opens with the striking of the thunder sheet overlapped with the sound of rain sticks (mm. 262-269). These instruments symbolize the thunder and rain that retarded the progress of the pioneers as they began their exodus.

Second, a gesture found in the low, punctuated quintal-chords in the brass and woodwinds intensifies the rhythmic drive of the storm music. This eighth-note figure is played fortissimo and is randomly accented to resemble the straining of the Saints as they pushed and pulled their wagons through the thick mud (mm. 270-273).

Another gesture used in the storm music occurs in the woodwinds in the high register. Here, two superimposed tri-chords based on fourths briefly intrude between entrances of the low, quintal-chord figure and the thunder sheet. This high, stark chord

increases the intrusive quality of the storm music.

The final aspect which enhances the instability of the storm music lies in the aggressive entrances of the tom-toms, bass drum, and suspended cymbal.

The first twenty measures of the fifth movement are entirely composed of the storm music. This music is organized around the succession of the storm gestures. For example, in measures 270 through 274, the brass and woodwinds play one bar of the low, superimposed quintal-chords. Next, the percussion strike the thunder sheet and the bass drum precedes an abrupt quartal-chord in the high register of the woodwinds. After these events, the tom-toms articulate rapid notes which are followed by more low, quintal-chords. Within four bars, the music presents a succession of several gestures. This rapid shifting between ranges and instruments creates a musical tension that successfully portrays the unyielding storms that tormented the pioneers.

The second category of music in the fifth movement presents the hymn, *Hope of Israel*, composed by William Clayson. The text, by Joseph L. Townsend, describes a spiritual battle between the faithful in heart and the adversary together with his followers. The hymn encourages God's people to be courageous in their fight and to conquer all sin. The second verse reads:

See the foe in countless numbers,
Marshaled in the ranks of sin.
Hope of Israel on to battle;
Now the vict'ry we must win!
Hope of Israel, rise in might
With the sword of truth and right;
Sound the war-cry "Watch and pray!"
Vanquish ev'ry foe today (L.D.S. 1985, 259).

This battle theme is reflected in the snare drum figures that accompany portions of the hymn. The snare drum rhythms are typical of the drum music that accompanied

the nineteenth-century American military troops as they marched.

Unlike the storm music, the music of hope has an inherently cheerful character. This cheerful character is derived from a few aspects found in the music. First, the original hymn is based entirely on tonic, dominant, and sub-dominant harmonies, and the melody closely outlines the chords. In addition, in the fifth movement, most of the harmonies that accompany the melody are based on the major mode. Second, the melody is articulated in the fifth movement with staccato notes which administer a light and playful quality. Third, in *The Exodus*, the melody is mostly performed in sixteenth-notes rather than with the eighth-notes found in the original hymn. Therefore, the melody is played in double time which adds to the playful character of the music. These tonal harmonies and light articulations provide an effective contrast to the intrusive gestures of the storm music.

The first verse of the hymn, *Hope of Israel*, begins at measure 282 in G major, and is followed by a two-bar key change to D major (mm. 282-297). Rather than continue with the verse-chorus format of the original hymn, the fifth movement continues with a second verse in the key of D major (mm. 298-312). At the conclusion of the second verse, the music abruptly cadences to F major and begins the chorus (mm. 313-314).

While the hope music is based on the hymn, *Hope of Israel*, the melodic statements are treated in a manner similar to the storm music. The hymn melody is never performed consecutively as an entire entity. Like the storm music, the melody is fragmented, stating only short segments at a time. In between the statements, other material is inserted to react to the melodic fragments. For example, the first melodic statement spans only two beats and is answered by the quintal-chord figure from the storm music (mm. 283-285). The next melodic statement lasts one bar and is followed by

the high, quartal-chord figure in the woodwinds (mm. 284-285). Hence, the first section of hope music is organized around the succession of hymn fragments and storm gestures.

As the hope music continues, the role of the intruding gestures gradually fades, and the hymn fragments are pitted against contrapuntal lines that are based on the harmony of the hymn. For example, in between the melodic statements in D major, the space is filled with contrapuntal lines based on the hymn and only a few insertions of quartal-chords and the thunder sheet (mm. 298-312). Once the chorus enters in F major (m. 314), the intrusive chords enter only twice, and the music becomes increasingly contrapuntal, based almost entirely on the hymn (mm. 314-325).

At this moment, five layers of counterpoint interact. The hymn melody is sounded in the trumpets and oboes in eighth- and sixteenth-notes, the low brass and woodwinds answer with harmonizing lines, and the flutes fragment the hymn melody in sixteenth- and thirty-second-notes. The timpani challenges all of the duple-based counterpoint by presenting an ostinato in eighth-note triplets, and the snare drum beats quadruple-time figures in thirty-second note values. With the shortage of storm gestures and the fruition of multi-layered counterpoint centered around the hymn, the hope music moves into full splendor and portrays the most optimistic portion of the “battle” (mm. 314-325). Juxtaposed against the last note of the hymn, the low quintal-chords render their “final blow” by sounding one last fragment of storm music. The movement concludes as the first trumpet recapitulates the final melodic segment before the interchange between the snare drum, rain stick, and the thunder sheet fades away (mm. 329-341).

CHAPTER 6

AND SHOULD WE DIE

With the influx of thousands of European immigrants came the challenge of guiding them west during seasons that would be least hazardous and housing them between optimum seasons. Saints sailed from Liverpool, England to New York and then traveled by train to Iowa City, Iowa. From 1856 to 1860, ten of these groups traveled in companies without any wagons or horses in order to reduce costs. They loaded their belongings into handcarts and worked as families, pushing and pulling these carts from Iowa to the Salt Lake valley.

In 1856, two of these companies arrived quickly with relatively few hardships. The third party arrived October 2, 1856. It was presumed that this was the last group to make the trek before the winter set in.

On May 3, 1856, seventeen year-old David Patterson Anderson sailed from Liverpool on the Thorton, with the James G. Willie Company. Although warned against the late departure by leaders who had already experienced the journey, the 980 members of the Willie and Martin Handcart Companies left Iowa hoping to arrive in Utah before the season ended. While en route, the travelers realized that the wood they had purchased for their handcarts was not fully seasoned, causing shifting of the boards and extensive repairs.

As the pioneers reached the Rocky Mountains in central Wyoming, they were overcome by one of the earliest blizzards ever recorded. The Willie Company was

trapped in snows near the South Pass, while the Martin Company continued some distance behind near the North Platte River. Food rations diminished until there was nearly nothing left. Without food or shelter, large numbers of people died daily. David later told of burying up to fifteen of the dead at a time. When news reached Salt Lake that two companies were still en route, relief parties carrying food and supplies immediately traveled to their aid.

The music of the sixth movement emerges with the Saints found in these miserable conditions. The music is divided into two layers, foreground and background. The background layer consists of flutes, piano, and percussion that is unmetered and not conducted. Each part carries its own tempo and provides aleatoric counterpoint by repeating short figures randomly throughout the movement. The highly chromatic or atonal background figures represent the perpetual intrusion of the elements on the pioneers. The effect of the consistent snowfall is derived from the constant shifting of notes due to the difference in tempo between the piano and vibraphone. The piano's and vibraphone's soft, chromatic descent from the high register and the continual soft chiming from the mark tree enhance the effect (mm. 342-344).

The flutes support the elements. Set in their softer, lower, and breathy range, they depict the wind that circled the weary travelers. The rising to their middle range and the speeding and slowing motion also contribute to the illusion (mm. 344).

The brass and woodwinds set in strict metered time perform the foreground music (m.345). These instruments first resonate statements of the Holy Ghost theme with perfect fifth chords illustrating that, while the Saints were facing great tribulation, God was still watching over them (mm. 345-361). The next music comes from an English folk song for which William Clayton (a member of the original pioneer company) adapted a

text (mm. 362-391). The hymn, *Come, Come Ye Saints*, was composed by Clayton and sung by the first pioneers to reach the Salt Lake Valley. The title of this movement, taken from the last verse, explains that even if lives were lost, great joy awaited them in the next life:

And should we die before our journey's through,
Happy day! All is well!
We then are free from toil and sorrow, too;
With the just we shall dwell!
But if our lives are spared again
To see the Saints their rest obtain,
Oh, how we'll make this chorus swell
All is well! All is well! (L.D.S. 1985, 30)

As the hymn concludes, the flute, mark tree, piano, and vibraphone in their symbolic voices linger afterward, seeming to prevail against the pioneers. The chime returns, signaling the end of the day and foreshadowing an eternal peaceful sleep that would soon come upon them.

CHAPTER 7

HAILED WITH JOY INEXPRESSIBLE

The story behind the seventh movement begins where the sixth ended. The Willie and Martin handcart companies, fighting hunger and blizzard conditions, strived to push forward through the Wyoming Rocky Mountains. Relief parties first found the Willie group on October 21, 1856. Sixty-eight of the 404 immigrants died from starvation or exposure to the elements. Given the necessary relief to complete the steep climbs through the mountains, they reached the Salt Lake Valley on November 9 before cheering crowds.

The Martin company received relief nine days later than the Willie group. One of the first rescuers to find them, Ephraim Hanks, described the horrible scene when he first saw them;

I reached the ill-fated train just as the immigrants were camping for the night. The sight that met my gaze as I entered their camp can never be erased from my memory. The starved forms and haggard countenances of the poor sufferers, as they moved about slowly, shivering with cold, to prepare their scanty evening meal was enough to touch the stoutest heart. When they saw me coming, they hailed me with joy inexpressible, and when they further beheld the supply of fresh meat I brought into camp, their gratitude knew no bounds (C.E.S. 1989, 360).

This group finally arrived in the valley on November 30. Of the 576 members, 145 died. “More people died in these two companies than in any other immigrant group in the United States” (C.E.S. 1989, 361).

The opening snare-drum figure in sixteenth notes begins pianissimo and grows gradually louder. This signifies the arrival of the relief parties that probably appeared as a mirage as they steadily came into view. Several themes heard in earlier movements return in this movement. Their juxtaposition in this final movement creates a closer unity with the themes that appeared earlier in the work. For example, the first phrase of *The Spirit of God* theme is answered by the first melodic statement from *A Time to Dance*. The second phrase of *The Spirit of God* is answered by the *Come, Come Ye Saints* melody in the dominant key of F major which precedes the second statement of the dance material (mm. 403-408). This overlapping of melodies creates a counterpoint that has not existed in the previous movements. The dialog between melodies in tonic and dominant keys continues until the parts combine into rhythmic unity in a B^b major, pan-diatonic cadential downbeat.

Overlapping of melodies occurs in the new key of F sharp (m. 427) with the order of entrances reversed: *Come, Come Ye Saints* first, *The Spirit of God* second, and the flutes now also ornament the *Come, Come Ye Saints* theme (mm. 427-430). This material continues until the text in the Saints theme reads “Do this and joy, your hearts will swell” (L.D.S. 1985, 30). At this point all of the parts combine in unison starting on the root and then rise to one of the most striking climaxes of the entire work. Symbolism exists in multiple levels at this moment. The premise of the piece centers on a people that surpass great affliction because of the promptings of the Holy Ghost. In addition, the fact that all of the parts culminate at a unison enhances the symbolism of the need for God’s people to be unified in His labors. Intentionally, the last note of the phrase is removed. If the

hymn text was present, the omission of the note would remove the word “swell”. Instead, the “spinning wheel” figuration from the second movement is inserted. This serves as a deceptive cadence and allows the spinning wheel material to set up the final texture of the work.

There are harmonic implications associated with the overlapping themes. Melodies are mostly presented in octaves and are unaccompanied, with the exception of the *Come, Come Ye Saints* melody (mm. 398-416). The simultaneous performance of melodies creates a pseudo harmony. The total sonority becomes pan-diatonic and modal, emphasizing different notes of the mode the music is in. This modality allows the harmony to be expanded beyond the original tonality of the hymns.

The final section of the piece is the most triumphant. The woodwinds and brass move into a four- to five-voice linear counterpoint with the dominant voice sounding the chorus of the *Spirit of God*. The percussion combines up to three-part rhythmic counterpoint with the timpani adding an additional part (mm. 458-472). The individual brass and woodwind passages are reminiscent of the contrapuntal style of J.S. Bach. Collectively, however, they function in a different manner.

Modality again plays a factor in the harmony created between lines. This portion functions in the A Ionian mode. The rules regulating the relationship between parts are much less rigid than those governing Bach’s music. Here lines may cross or rest at any interval within the mode, but the original tonic and dominant harmonies are still reflected. For example, the fourth measure of the chorus of *The Spirit of God* moves to the dominant. At this point of the seventh movement, tenor and alto saxophones outline E, G#, and B, referring to the dominant, while the low brass emphasize C#, D, and A (m. 461). The C# in this chord functions as the thirteenth and the A as the fourth scale

degree. Traditionally, the fourth would be considered a dissonance, but in this harmonic surrounding, the incidental crossing of lines enhances the modal quality. At the return to the tonic in the next bar, the horns and trombones sound the Holy Ghost theme, emphasizing the seventh, sixth, and fourth scale degrees on strong beats. The other voices outline more clearly the tonality of the tonic (m. 462). The result of these soft clashes is a pan-diatonic quality related to the Ionian mode.

The flutes in this passage present the hymn, *Hope of Israel*, (from the fifth movement) in diminution and fragmentation (mm. 459-471). When the entire ensemble plays, the hymn is unintelligible and merely serves as figural material. If the flutes were to play alone, the melody would be broken up, but, the listeners who knew the hymn would still discern the message. This treatment of melody represents the manner in which God reveals His spiritual symbols to people that truly seek Him. On the surface, the symbols may appear meaningless, but to those who search to deeper levels, they reveal great wisdom.

The piece closes with the spinning wheel figuration overlapped with statements of the Holy Ghost motive. After the level of intensity increases, the *Spirit of God* hymn concludes with its final declaration, “Amen, and Amen!”

In conclusion, *Heart of the Fathers* pays homage to a people who have been largely misunderstood. While the Mormon pioneers’ “peculiar beliefs” isolated them from other early American settlers, ironically their flight from persecution epitomizes one of the chief purposes for the immigration of many American pioneers: to be free to worship God according to their beliefs.

The first members of The Church of Jesus Christ of Latter-day Saints sacrificed tremendously in devotion to God. My ancestors David Patterson Anderson and John

Anderson were a part of that people. David and John abandoned their home and possessions in Leith, Scotland. They traversed oceans and wilderness. David nearly starved to death in blizzard storms in the Rocky Mountains while John was willing to forsake his “house,...wife,...(and) children for the kingdom of God’s sake” (Luke 18:29). Speaking of these Saints loyalty, Brigham Young stated: All hell may howl...and may run up and down the earth and seek whom they may destroy, but they cannot move the faithful in heart” (Watt 1967, 111).

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Stephen R. Anderson

Heart of the Fathers

for Wind Symphony

score

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PERFORMANCE NOTES

All movements are conducted traditionally except for II, IV, and VI. Portions of these movements are aleatoric, allowing a few or all of the parts to repeat figures until the next cue. Aleatory sections are indicated with three types of numbers that are used in place of traditional time signatures. First, a number placed inside a diamond displays the number of subdivisions in the beat pattern. Second, a large number is placed between dashed lines to represent the specific beat of each segment. Third, smaller numbers notate the duration between conductor cues in seconds. For example, in the fourth movement (segment 208), the number four inside the diamond indicates that the conductor’s beat pattern will include four subdivisions. The large one denotes that the conductor will give a down beat, and the small eight shows that the segment should last eight seconds. In the next segment, the large two signifies that the conductor will beat the second beat of the pattern. Likewise the three (sgmnt. 210) displays beat three, and the four (sgmnt. 211) indicates the fourth beat. At segment 212, the two indicates that the next beat pattern will only contain two subdivisions. The large one (sgmnt. 212) marks the downbeat and the large two (sgmnt. 213) displays the second and final beat of that pattern.

In the second movement, the percussion remain unconducted until measure 67 while the ensemble is conducted metrically. Starting at measure 67, the conductor provides a two-hand cue to prepare the percussion to be conducted with the entire ensemble.

In the sixth movement, the flutes and percussion 2 and 4 remain unconducted through the end of the movement while the ensemble is conducted in time.

Transposed Score

HEART OF THE FATHERS

- I. They Felt in Their Hearts c. 2’ 30’’
- II. Arise and Build c. 3’ 30’’
- III. A Time to Dance c. 3’ 30’’
- IV. Blind Oppressors c. 7’
- V. The Exodus c. 3’
- VI. And Should We Die c. 4’
- VII. Hailed With Joy Inexpressible c. 3’ 30’’

Total Duration: c. 27’

INSTRUMENTATION

3 Flutes (fl. 1 doubles piccolo)
2 Oboes
1 English Horn

1 Eb Clarinet
2 Bb Clarinets
1 Bass Clarinet
1 Bb Contrabass Clarinet
2 Bassoons
1 Contrabassoon

1 Soprano Saxophone
1 Alto Saxophone
1 Tenor Saxophone
1 Baritone Saxophone

3 Bb Trumpets
4 Horns in F
2 Trombones
1 Euphonium
1 Tuba

1 Piano

1 Timpani

4 Percussion:

- 1) Glockenspiel, (Wood) 2 x 4, Tom-toms,
- 2) 2 Break Drums, Marimba, Mark tree, Tam-tam, Tambourine, Thunder sheet
- 3) Snare Drum, Anvil, Triangle, Bass Drum, Rain stick, Cowbell, Suspended cymbal
- 4) Vibraphone, Slapstick, Musical saw, Suspend cymbal, Temple blocks, Cymbals, Rain stick, Tubular bells, Gun shot

I.
They Felt in Their Hearts
In Memory of My Great, Great, Great Grandfather John Anderson

Stephen R. Anderson
2000

Transposed Score

♩ = 63

Flute 1
non vibr.
p
f
fff
p
f

Flute 2
non vibr.
p
f
fff
p
f

Flute 3
non vibr.
p
f
fff
p
f

Oboe 1
f
fff
f

Oboe 2
f
fff
f

English Horn
f
fff
f

E♭ Clarinet
f
fff
p non vibr.
f

B♭ Clarinet 1
f
fff
p non vibr.
f

B♭ Clarinet 2
f
fff
p non vibr.
f

Bass Clarinet
f
fff
f

B♭ Contrabass Clarinet
f
fff
f

Bassoon 1
f
fff
f

Bassoon 2
f
fff
f

Contrabassoon
f
fff
f

Soprano Saxophone
f
fff
f

Alto Saxophone
f
fff
f

Tenor Saxophone
f
fff
f

Baritone Saxophone
f
fff
f

B♭ Trumpet 1
f
fff
f

B♭ Trumpet 2-3
f
fff
f

F Horn 1-3
f
fff
f

F Horn 2-4
f
fff
f

Trombone 1-2
f
fff
f

Euphonium
f
fff
f

Tuba
f
fff
f

Piano

Timpani
ff

Percussion 1

Percussion 2
marc tree
p

Percussion 3
triangle
ff
Lv.
ff

Percussion 4
vibe.
pp
ff

4 ♩ = 63 2/4 4/4 3/4 4/4 3/4

4 ♩ = 63 2/4 4/4 3/4 4/4 3/4

14

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

14

34

44

34

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

14

34

44

34

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

20

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

34

44

24

44

20

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

34

44

24

44

20

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

26

Fl. 1

vib. ord.

f

ff

f

mf

p

mf

Fl. 2

vib. ord.

f

ff

f

mf

p

mf

Fl. 3

vib. ord.

f

ff

f

mf

p

mf

Ob. 1

p

f

ff

f

Ob. 2

p

f

ff

f

E. Hrn.

p

f

ff

f

30

26

30

Score for measures 26-30, featuring Eb Cl., Bb Cl. 1, Bb Cl. 2, B. Cl., Cb Cl., Bsn. 1, Bsn. 2, and Cbsn. The score includes dynamics such as *p*, *f*, and *ff*, and articulation marks like accents and slurs.

Musical score for Piano (Pno.). The score consists of two staves, Treble and Bass clef. The notation shows a series of rests followed by a melodic line in the Treble staff starting with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamic marking *mf* is present.

26

30

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

32

FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

E. Hrn.

p *f* *mf* *f* *mf* *p*

p *f* *mf* *f* *mf* *p*

p *mf* *p* *mf* *p* *p*

mf *mf* *mf* *p*

mf *p*

mf *p*

2
4 (attaca)

32

Score for measures 32-35, featuring woodwind parts (Eb Cl., Bb Cl. 1, Bb Cl. 2, B. Cl., Cb Cl., Bsn. 1, Bsn. 2, Cbsn.). The notation shows a melodic line across the woodwinds, with dynamics *mf* and *p*.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

p *mf* *p* *mf* *p* *mf* *p* *p*

This musical score is for the brass section of 'The Rose Tree'. It includes parts for Bb Tpt. 1, Tpt. 2-3, Hn. 1-3, Hn. 2-4, Tbn. 1-2, Euph., Tuba, and Pno. The score is written in 2/4 time and consists of 8 measures. The brass instruments play a melody that starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The melody is repeated in the second measure. The third measure is a whole rest. The fourth measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The fifth measure is a whole rest. The sixth measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The seventh measure is a whole rest. The eighth measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano part is a simple accompaniment consisting of a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano part is repeated in the second measure. The third measure is a whole rest. The fourth measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The fifth measure is a whole rest. The sixth measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The seventh measure is a whole rest. The eighth measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5.

2
4 (attaca)

32

Timp.

Perc. 1

glock.

mf

p

Perc. 2

Perc. 3

Perc. 4

II.
Arise and Build

Transposed Score

Stephen R. Anderson
2000

40

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

1

*The number in the diamond indicates the number of subdivisions in the beat pattern

1

Ad lib

40

16"

41

4

4

63

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

1

*The number in the diamond indicates the number of subdivisions in the beat pattern

1

Ad lib

40

16"

41

4

4

63

(ensemble meters)

(ensemble meters)

(ensemble meters)

(ensemble meters)

(ensemble meters)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

hammer on (wood) 2x4

brk. drms.

anvil

scratch suspended cymbal with triangle beater

cow bell

rain stick

strike musical saw, glissando freely

gliss.

(x=play in center of head)

*Conductor will conduct ensemble while percussion remain uncondacted

*Metered notation begins with a two-handed cue from the conductor (m. 67)

mf

f

ff

mf

3

p

mf

f

ff

mf

3

f

f

mf

3

f

49

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

2

4

49

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

2

4

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

2

4

Pno.

2

4

49

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

2

4

61

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

65

ff

mp

ff

mp

ff

mp

61

65

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for multiple instruments, each on its own staff. The instruments listed on the left are:

- S. Sax. (Soprano Saxophone)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Bb Tpt. 1 (B-flat Trumpet 1)
- Bb Tpt. 2-3 (B-flat Trumpets 2 and 3)
- Hn. 1-3 (Horn 1, 2, and 3)
- Hn. 2-4 (Horn 2, 3, and 4)
- Tbn. 1-2 (Trombone 1 and 2)
- Euph. (Euphonium)
- Tuba
- Pno. (Piano)

The score is written in common time (C) and features various musical notations, including notes, rests, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are used throughout the piece. The piano part (Pno.) is written in the bottom staff, which is a grand staff (treble and bass clef). The other instruments are written in their respective staves, with some having multiple staves for different parts (e.g., Bb Tpt. 2-3, Hn. 1-3, Hn. 2-4, Tbn. 1-2, Euph., Tuba). The score is divided into measures by vertical bar lines, and the instruments are grouped together by a brace on the left side.

61

65

*To metered notation
*Watch for two-handed cue

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

67 $\text{♩} = 126$

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

71

4

67 $\text{♩} = 126$

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

71

4

67 $\text{♩} = 126$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

snare

musical saw

74

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

3/4

2/4

4/4

78

74

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

3/4

2/4

4/4

78

74

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

slapstick

ff

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

91

94

2/4

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

91

94

2/4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

91

94

2/4

[illegible]

III.

Transposed Score

♩ = 116

♩ = 116

112

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

116

2/4

5/4

4/4

116

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

112

2/4

5/4

4/4

116

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

124

125

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

4

3

125

4

124

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

4

3

125

4

124

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

138

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

139

2/4

4/4

138

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

138

2/4

4/4

139

2/4

4/4

138

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

145

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The page features multiple staves, each with a specific instrument or section assigned to it. The music is written in a standard musical notation, including notes, rests, and dynamic markings. A rehearsal mark '145' is visible at the top of the page. The score is divided into measures, with a large measure spanning the first two staves. The page is numbered '145' in the top right corner.

The instruments and sections included are:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2
- E. Hrn.
- Eb Cl.
- Bb Cl. 1, Bb Cl. 2
- B. Cl.
- Cb Cl.
- Bsn. 1, Bsn. 2
- Cbsn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Bb Tpt. 1
- Bb Tpt. 2-3
- Hn. 1-3
- Hn. 2-4
- Tbn. 1-2
- Euph.
- Tuba
- Pno.
- Timp.
- Perc. 1, Perc. 2, Perc. 3, Perc. 4

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A rehearsal mark '145' is present at the top of the page. The page is numbered '145' in the top right corner.

163

● = 116

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

34

44

165

● = 116

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

34

44

165

● = 116

163

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

snare

ff

slapstick

ff

181

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

24

8

34

8

44

68

186

181

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

24

8

34

8

44

68

186

181

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

molto ritardando ----- ♩ = 120

201

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

mf

p

f

pp

molto ritardando ----- ♩ = 120

201

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

p

mf

Pno.

molto ritardando ----- ♩ = 120

201

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

f

pp

fff

gun shot

tam-tam

suspended cymbal

temple blocks

IV.
Blind Oppressors

In Memory of Sardius Smith

Stephen R. Anderson
2000

Transposed Score

Ad lib. ♩ = c. 120

208

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

4

*The number in the diamond indicates the number of subdivisions in the beat pattern

1

Ad lib. ♩ = c. 120

8"

2

4"

3

8"

208

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

4

*The number in the diamond indicates the number of subdivisions in the beat pattern

1

Ad lib. ♩ = c. 120

8"

2

4"

3

8"

208

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

tam-tam

p

[illegible]

215

216

gliss.

ff

gliss.

ff

gliss.

ff

Ob. 1

Ob. 2

E. Hrn.

mf

2

10"

3

216

10"

4

4"

215

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

mf

B. Cl.

mf

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

mf

B♭ Tpt. 2-3

mf

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

chromatic palm clusters-improvise pitches

ff

(palm clusters inside the given notes)

sfz

ff

2

10"

3

216

10"

4

4"

215

Timp.

Perc. 1

Perc. 2

marimba

ff

bs. dr.

ff

anvil

ff

suspended cymbal

f

p

218

220

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

4

1

8"

2

8"

3

220

8"

4

16"

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn 2-4

(do not align rhythms with other part)
gliss.

Tbn. 1-2

mf<>p

gliss.

ff

Euph.

mf<>p

gliss.

Tuba

mf<>p

Pno.

4

1

8"

2

8"

3

220

8"

4

16"

218

Timp.

ffz

mf

ff

Perc. 1

Perc. 2

brk. dr.

ff

Perc. 3

bs. dr.

ffz

mf

ff

Perc. 4

slapstick

ff

222

223

freely

mf *p* *sfz* *mp* *f* *mf* *<sfz* *p*

freely

mf *p* *sfz* *mp* *f* *mf* *<sfz* *p*

4

1

6"

2

223

16"

222

223

freely

mf *p* *sfz* *mp* *f* *mf* *<sfz* *p*

4

1

6"

2

223

16"

222

glock.

p

glock.

p

sub. *p*

pp

temple blocks

mf *f* *p*

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

224

226

Fl. 1

Fl. 2

freely

f *p* *sfz* *mf* *p* *sfz* *p*

Fl. 3

Ob. 1

freely

mf *p* *f* *p* *sfz* *mf*

Ob. 2

freely

mf *p* *f* *p* *sfz* *mf*

E. Hrn.

freely

mf *p* *f* *p* *sfz* *mf*

3

4"

4

6"

4

1

226

8"

2

6"

E♭ Cl.

mf

B♭ Cl. 1

mf

B♭ Cl. 2

mf

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

ff

ff

B♭ Tpt. 2-3

ff

ff

Hn. 1-3

f p

ff

ff

Hn. 2-4

f p

ff

ff

Tbn. 1-2

ff

ff

Euph.

ff

ff

Tuba

ff

ff

Pno.

3

4"

4

6"

4

1

226

8"

2

6"

224

Timp.

ff

ff

Perc. 1

Perc. 2

Perc. 3

triangle

ff

Perc. 4

228

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

3

228

10"

4

8"

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

freely
f
p
mf
sfz
f
p

C♯ Cl.

freely
f
p
mf
sfz
f
p

Bsn. 1

freely
f
p
mf
sfz
f
p

Bsn. 2

freely
f
p
sfz
p
mf
p
mf

Cbsn.

freely
f
p
sfz
p
mf
p
mf

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

short gliss.
ff

B♭ Tpt. 2-3

short gliss.
ff

Hn. 1-3

short gliss.
ff

Hn 2-4

short gliss.
ff

Tbn. 1-2

> short gliss.
ff

Euph.

short gliss.
ff

Tuba

short gliss.
ff

Pno.

f

3

228

10"

4

8"

Timp.

ff

Perc. 1

f

Perc. 2

brk. dr.
ff

Perc. 3

Perc. 4

temple blocks
ff
p

234

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

2

1 234 10" 2 24"

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

2

1 234 10" 2 24"

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mark treeshort gliss.

(no choke)

mf fff

242

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

4

1 8" 2 8" 3 242 10" 4 6"

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

4

1 8" 2 8" 3 242 10" 4 6"

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2-3

Hn. 1-3

Hn 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

1

248

24"

1

248

24"

(*fff*)

-47-

255

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

4

255

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

4

255

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

20"

Silence (don't move)

V. The Exodus

Transposed Score

$\bullet = 84$

Stephen R. Anderson
2000

262

2000

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

2
4 ♩ = 84

262

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hr. 1-3

Hr. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

2
4 ♩ = 84

262

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

thunder sheet

(l.v.)

rainstick (rotate as necessary)

rainstick (rotate as necessary)

ff

f

p

mf

ppp

ppp

268

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

270

2/4

4/4

268

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

270

2/4

4/4

S. Sax.

A. Sax.

T. Sax.

B. Sax.

3b Tpt. 1

Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pho.

270

2/4

4/4

268

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

tom-toms

bs. dr.

274

Fl. 1

ff

3

4

2

4

3

4

Fl. 2

ff

3

4

2

4

3

4

Fl. 3

ff

3

4

2

4

3

4

Ob. 1

ff

3

4

2

4

3

4

Ob. 2

ff

3

4

2

4

3

4

E. Hrn.

ff

3

4

2

4

3

4

4

4

274

E♭ Cl.

ff

3

4

2

4

3

4

B♭ Cl. 1

ff

3

4

2

4

3

4

B♭ Cl. 2

ff

3

4

2

4

3

4

B. Cl.

ff

ff

3

4

2

4

3

4

Ch. Cl.

ff

ff

3

4

2

4

3

4

Bsn. 1

ff

ff

3

4

2

4

3

4

Bsn. 2

ff

ff

3

4

2

4

3

4

Cbsn.

ff

ff

3

4

2

4

3

4

S. Sax.

ff

3

4

2

4

3

4

A. Sax.

ff

3

4

2

4

3

4

T. Sax.

ff

3

4

2

4

3

4

B. Sax.

ff

3

4

2

4

3

4

B♭ Tpt. 1

3

4

2

4

3

4

B♭ Tpt. 2-3

3

4

2

4

3

4

Hn. 1-3

ff

ff

f < ff

3

4

2

4

3

4

Hn. 2-4

ff

ff

f < ff

3

4

2

4

3

4

Tbn. 1-2

ff

ff

3

4

2

4

3

4

Euph.

ff

ff

3

4

2

4

3

4

Tuba

ff

ff

3

4

2

4

3

4

Pno.

3

4

2

4

3

4

4

4

274

Timp.

ff

3

4

2

4

3

4

Perc. 1

ff

3

4

2

4

3

4

Perc. 2

ff

3

4

2

4

3

4

Perc. 3

bs. dr.

mf *3* *ff*

ff *3* *mf*

ff

3

4

2

4

3

4

Perc. 4

p *ff*

mf *ff*

ff

slapstick

3

4

2

4

3

4

-52-

-53-

292

Fl. 1

mf

fff

Fl. 2

mf

fff

Fl. 3

mf

fff

Ob. 1

f

f

fff

Ob. 2

f

f

fff

E. Hrn.

f

f

fff

2

4

3

4

2

4

2

4

292

E♭ Cl.

fff

fff

B♭ Cl. 1

fff

fff

B♭ Cl. 2

fff

fff

B. Cl.

ff

mf

fff

Ch. Cl.

ff

f

fff

Bsn. 1

ff

mf

fff

Bsn. 2

ff

mf

fff

Chsn.

ff

mf

fff

S. Sax.

f

f

fff

A. Sax.

fff

fff

T. Sax.

fff

fff

B. Sax.

fff

fff

B♭ Tpt. 1

mf

fff

B♭ Tpt. 2-3

mf

fff

Hn. 1-3

ff

mf

fff

Hn. 2-4

ff

mf

fff

Tbn. 1-2

ff

fff

Euph.

ff

fff

Tuba

ff

fff

Pno.

fff

fff

2

4

3

4

2

4

2

4

292

Timp.

ff

ff

Perc. 1

ff

ff

Perc. 2

ff

ff

Perc. 3

f

ff

ff

Perc. 4

ff

ff

304

Fl. 1



Fl. 2



Fl. 3



Ob. 1



Ob. 2



E. Hrn.



24

34

44

24

34

24

34

304

E♭ Cl.



B♭ Cl. 1



B♭ Cl. 2



B. Cl.



Ch. Cl.



Bsn. 1



Bsn. 2



Chsn.



S. Sax.



A. Sax.



T. Sax.



B. Sax.



B♭ Tpt. 1



B♭ Tpt. 2-3



Hn. 1-3



Hn. 2-4



Tbn. 1-2



Euph.



Tuba







24

34

44

24

34

24

34

304

Timp.



Perc. 1



Perc. 2



Perc. 3



Perc. 4



-56-

310

Fl. 1

p

ff

310

Fl. 2

p

ff

310

Fl. 3

p

ff

Ob. 1

ff

p

ff

Ob. 2

ff

p

ff

E. Hrn.

310

3/4

2/4

2/4

4/4

4/4

2/4

2/4

3/4

314

2/4

2/4

4/4

4/4

310

E♭ Cl.

ff

310

B♭ Cl. 1

ff

310

B♭ Cl. 2

ff

310

B. Cl.

ff

310

Ch. Cl.

f

ff

310

Bsn. 1

ff

310

Bsn. 2

ff

310

Chsn.

f

ff

310

S. Sax.

ff

p

ff

310

A. Sax.

ff

310

T. Sax.

310

B. Sax.

ff

310

B♭ Tpt. 1

ff

p

ff

310

B♭ Tpt. 2-3

ff

p

ff

310

Hn. 1-3

310

Hn. 2-4

310

Tbn. 1-2

ff

310

Euph.

ff

310

Tuba

ff

310

Pno.

ff

310

3/4

2/4

2/4

4/4

4/4

2/4

2/4

3/4

314

2/4

2/4

4/4

4/4

310

Timp.

ff

ff

310

Perc. 1

ff

310

Perc. 2

ff

ff

310

Perc. 3

ff

p

ff

310

Perc. 4

-57-

316

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

4

4

3

4

4

4

2

4

3

4

2

4

316

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

Chsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

4

4

3

4

4

4

2

4

3

4

2

4

316

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

-58-

Musical score for measures 322-327. The score includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, and Euphonium. Measures 322-324 are in 2/4 time, and measures 325-327 are in 4/4 time. Dynamics include *ff* and *f*.

322

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb. Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

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368

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703

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706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

328

poco rubato ----- *a tempo*

Fl. 1

fff

3

4

Fl. 2

fff

3

4

Fl. 3

fff

3

4

Ob. 1

fff

3

4

Ob. 2

fff

3

4

E. Hrn.

fff

3

4

328

poco rubato ----- *a tempo*

E♭ Cl.

fff

3

4

B♭ Cl. 1

fff

3

4

B♭ Cl. 2

fff

3

4

B. Cl.

fff

3

4

Ch. Cl.

fff

3

4

Bsn. 1

fff

3

4

Bsn. 2

fff

3

4

Chsn.

fff

3

4

S. Sax.

fff

3

4

A. Sax.

fff

3

4

T. Sax.

fff

3

4

B. Sax.

fff

3

4

B♭ Tpt. 1

mp

f

p

3

4

B♭ Tpt. 2-3

fff

3

4

Hn. 1-3

fff

3

4

Hn. 2-4

fff

3

4

Tbn. 1-2

fff

3

4

Euph.

fff

3

4

Tuba

fff

3

4

Pno.

fff

3

4

328

poco rubato ----- *a tempo*

Timp.

fff

3

4

Perc. 1

fff

3

4

Perc. 2

fff

3

f

(thunder sheet)

p

3

4

Perc. 3

fff

3

mp

4

Perc. 4

fff

3

choke

mp

rainstick

4

334

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

334

4

2

4

(attaca)

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

334

4

2

4

(attaca)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

VI.
And Should We Die
 In Memory of the Members of the Martin and Willie Handcart Companies,
 and My Great, Great Grandfather David Patterson Anderson

Stephen R. Anderson
2000

Transposed Score

342

The image displays a page from a musical score, likely for a symphony orchestra. The page is numbered 342 in the top left corner. The score is written for various instruments, including Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2), English Horn (E. Hrn.), Eb Clarinet (Eb Cl.), Bb Clarinet 1 (Bb Cl. 1), Bb Clarinet 2 (Bb Cl. 2), B. Clarinet (B. Cl.), Cb Clarinet (Cb Cl.), Bsn. 1, Bsn. 2, Chsn., S. Sax., A. Sax., T. Sax., B. Sax., Bb Tpt. 1, Bb Tpt. 2-3, Hn. 1-3, Hn. 2-4, Tbn. 1-2, Euph., Tuba, Pno., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4.

The score includes musical notation, dynamics, and performance instructions. Key features include:

- Flutes (Fl. 1, 2, 3):** The first flute part (Fl. 1) has a key signature change to two flats and a time signature change to 4/4. It includes a dynamic marking of *p* and a tempo marking of $\text{♩} = 42$. The second flute part (Fl. 2) has a dynamic marking of *p* and a tempo marking of $\text{♩} = 48$. The third flute part (Fl. 3) has a dynamic marking of *p* and a tempo marking of $\text{♩} = 42$.
- Oboes (Ob. 1, 2):** Both oboe parts have a key signature change to two flats and a time signature change to 4/4. They include a dynamic marking of *p* and a tempo marking of $\text{♩} = 42$.
- English Horn (E. Hrn.):** The English Horn part has a key signature change to two flats and a time signature change to 4/4. It includes a dynamic marking of *p* and a tempo marking of $\text{♩} = 42$.
- Piano (Pno.):** The Piano part has a key signature change to two flats and a time signature change to 4/4. It includes a dynamic marking of *p* and a tempo marking of $\text{♩} = 56$. It also includes a tempo marking of *molto rubato* and a tempo marking of *rit.*.
- Percussion (Perc. 1, 2, 3, 4):** The Percussion parts include a key signature change to two flats and a time signature change to 4/4. They include a dynamic marking of *p* and a tempo marking of $\text{♩} = 48$. They also include a tempo marking of *molto rubato* and a tempo marking of *rit.*.

The score also includes performance instructions, such as "Repeat less frequently at first. When the ensemble increases activity, repeat more frequently. Repeat less frequently towards the end of the movement." and "Conductor will conduct the ensemble while perc. 2, 4 and flutes remain unconducted through the end of the movement."

353

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

353

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

353

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

359

4

2

4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

362

4

2

4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

359

4

2

4

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

362

4

2

4

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

359

4

2

4

S. Sax.

A. Sax.

T. Sax.

B. Sax.

362

4

2

4

S. Sax.

A. Sax.

T. Sax.

B. Sax.

359

4

2

4

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

362

4

2

4

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

359

4

2

4

Pno.

362

4

2

4

Pno.

359

4

2

4

Timp.

362

4

2

4

Timp.

359

4

2

4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

362

4

2

4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

piu mosso ----- ♩ = 72

piu mosso ----- ♩ = 72

piu mosso ----- ♩ = 72

-65-

371

373

4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

4

371

373

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♯ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pho.

4

371

373

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

377

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

377

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

377

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

383

24

44

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

383

24

44

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

383

24

44

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

391 (Movement concludes shortly after 4 chimes from the tubular bells)

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

391

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

391

Timp.

tubular bells(in perc. 4 set-up)

Perc. 1

(Movement concludes shortly after 4 chimes from the tubular bells)

Perc. 2

Perc. 3

(Movement concludes shortly after 4 chimes from the tubular bells)

Perc. 4

VII.

Stephen R. Anderson
2000

♩ = 126

98

(R

S. Sax

Tpt.

4.

402

405

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

402

405

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

408

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

408

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

408

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

415

414

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

ff

fff

mf

4

415

414

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

ff

fff

f

mf

4

415

414

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff

ff

6

3

[illegible][illegible]

420

Timpani (Timp.)

Percussion 1 (Perc. 1)

Percussion 2 (Perc. 2)

Percussion 3 (Perc. 3)

Percussion 4 (Perc. 4)

Measures: 417, 418, 419, 420, 421, 422

Dynamic markings: *ff*, *p*, *f*, *fff*

Performance instructions: *suspended cymbal*, *l.v.*

426

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

2/4

4/4

427

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

2/4

4/4

427

Pno.

2/4

4/4

427

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

-76-

432

Fl. 1

432

Fl. 2

432

Fl. 3

432

Ob. 1

432

Ob. 2

432

E. Hrn.

432

Eb Cl.

432

Bb Cl. 1

432

Bb Cl. 2

432

B. Cl.

432

Cb Cl.

432

Bsn. 1

432

Bsn. 2

432

Cbsn.

432

S. Sax.

432

A. Sax.

432

T. Sax.

432

B. Sax.

432

Bb Tpt. 1

432

Bb Tpt. 2-3

432

Hn. 1-3

432

Hn. 2-4

432

Tbn. 1-2

432

Euph.

432

Tuba

432

Pno.

432

Timp.

432

Perc. 1

432

Perc. 2

432

Perc. 3

432

Perc. 4

This page of the musical score contains the following elements:

- Measures:** The score spans from measure 438 to measure 442.
- Time Signature:** The time signature is 4/4 for measures 438-439, changes to 3/4 for measure 440, and returns to 4/4 for measures 441-442.
- Instrumentation:**
 - Flutes:** Fl. 1, Fl. 2, Fl. 3
 - Oboes:** Ob. 1, Ob. 2
 - English Horn:** E. Hrn.
 - Clarinets:** Eb Cl., Bb Cl. 1, Bb Cl. 2, B. Cl., Cb Cl.
 - Bassoons:** Bsn. 1, Bsn. 2, Cbsn.
 - Saxophones:** S. Sax., A. Sax., T. Sax., B. Sax.
 - Trombones:** Bb Tpt. 1, Tpt. 2-3, Hn. 1-3, Hn. 2-4, Tbn. 1-2, Euph., Tuba
 - Piano:** Pno.
 - Timpani:** Timp.
 - Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4
- Dynamic Markings:**
 - f (forte):** Used for the flute and oboe entries in measure 439.
 - mf (mezzo-forte):** Used for the woodwinds in measure 440.
 - ff (fortissimo):** Used for the woodwinds in measure 441.
 - p (piano):** Used for the strings and some woodwinds in measure 441.
- Rehearsal Markers:** Boxed numbers 438 and 442 are placed above the first and last measures of the page, respectively.

444

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

444

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Cb Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1

Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

444

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

tam-tam

suspended cymbal

lv. ** (prepare to play bs. dr. in perc. 3 set-up) **

poco rit......♩ = 100 458

456

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

poco rit......♩ = 100 458

456

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♯ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

poco rit......♩ = 100 458

456

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

462

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

462

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

462

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

468

472

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

468

472

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♯ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pho.

468

472

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

474

Fl. 1

474

Fl. 2

474

Fl. 3

474

Ob. 1

474

Ob. 2

474

E. Hrn.

474

Eb Cl.

474

Bb Cl. 1

474

Bb Cl. 2

474

B. Cl.

474

Cb Cl.

474

Bsn. 1

474

Bsn. 2

474

Cbsn.

474

S. Sax.

474

A. Sax.

474

T. Sax.

474

B. Sax.

474

Bb Tpt. 1

474

Bb Tpt. 2-3

474

Hn. 1-3

474

Hn. 2-4

474

Tbn. 1-2

474

Euph.

474

Tuba

474

Pno.

474

Timp.

474

Perc. 1

474

Perc. 2

474

Perc. 3

474

Perc. 4

480

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn.

480

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C♭ Cl.

Bsn. 1

Bsn. 2

Cbsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

Euph.

Tuba

Pno.

480

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

-85-